

LORD MINTU 1905 : चारु की मरुकार अफास ६ म  
 भाषिक की लोके चरता पाठशाली कमीडी अफास ३ मरुकार के काल  
 टीनीमो की हवाकम खमल जेतापका

At Lmaravalla lasken konylon

FEBRUARY 24, 1904  
 STUDIES IN SLANG  
 WRITTEN BY ANDREW LANG

"The English tourist was holding a head." This is quoted from a two volumes, entitled "Fables in Slang," by George Ade, published by Messrs. Stone and Co. in that centre of culture, Chicago.

I may be disappointed because, after all, I have read more slang in a perfectly solemn American magazine article on municipal corruption than in the Fables of Mr. Ade. Slang is a profitable study; it often yields up language in the making, their shades, sources, and wondering what qualities make a new slang word popular, and enable it to oust an orthodox old word of the same meaning.

In the course of this humorous narrative a native tells a girl who waits at table that "the blending under the left ear is very poor, and you are not careful some one will sign you as a spotted girl." What is "the blending," and why are spotted girls signed?

Among other philological puzzles we note "in the graft played out," "ratty person," "a cinch," "a night stand," "a rube town," "a j town," "a four flash drummer," "rooter from the days of under the pitching." Pitching is the term bowling at base-ball (if it is bowling a matter for the umpire's decision), but is a "rooter" equivalent to a daisy-cropper? The following appears to refer to the term mainly positive. "She could with any topic that was better, and then slam it over in time to head off the runner."



TOOTHILL, SHARP & CO.,  
 Toronto, Ont. CANADA

...to be a combination here of ... and Rugby football, but "the ... is deeply perplexed." ... may be excellent ad- ... but clamours for a translator. ... may ring without knowing that ... wrong. "Clarence stood in with ... toughest push in town, he learned ... shoot craps and rush the car." The ... phrase may mean to push about ... bottle, but to say what kind of ... or least the crap is, and what ... of education the crap-shooter ... demands an education more ... and peculiar, if not more ... than that of the present jester. ... I think, from the context, is ... equivalent to what we call "pulp ... ratory." "The lookout" certainly ... seems the culprit, a "squad" is a ... young man, a "yep" is an old man. ... Walt Whitman sings (as far as he can ... said to sing) of "a barbaric yep." ... "Oodles" means "plenty" or "abun- ... dant," as in "oodles of slang." To ... make a horrible beef" is to express ... discontent. The nature of "a burgo ... nomic" defies investigation. "A ... trimmy little tuxedo" is an article of ... male attire.

One learns with regret that brandy and alcohol are "paraphernalia," which means "that which a bride wings over and above her dower." Why should a bride bring not only local but brandy also? No light is thrown by my reading on the nature and properties of "a dinky gavel" or "the process described as 'doing a dinky broodie,' or on the nature of 'miffiness,' or on staking a person to a meal ticket, or 'putting on a pair of pneumatic breakers,' or 'giving the waddy her ho.' ... Looking at the whole compilation one feels it may be full of interesting matter, but nobody can decipher it.

रवि

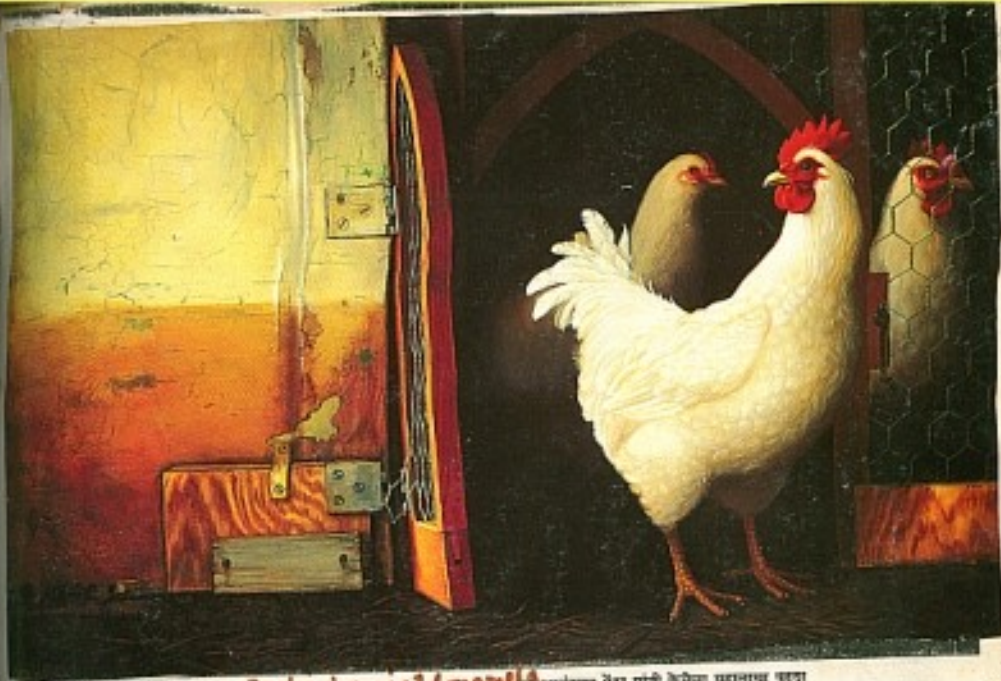
NESTLE'S  
 MILK MALTED FOOD.



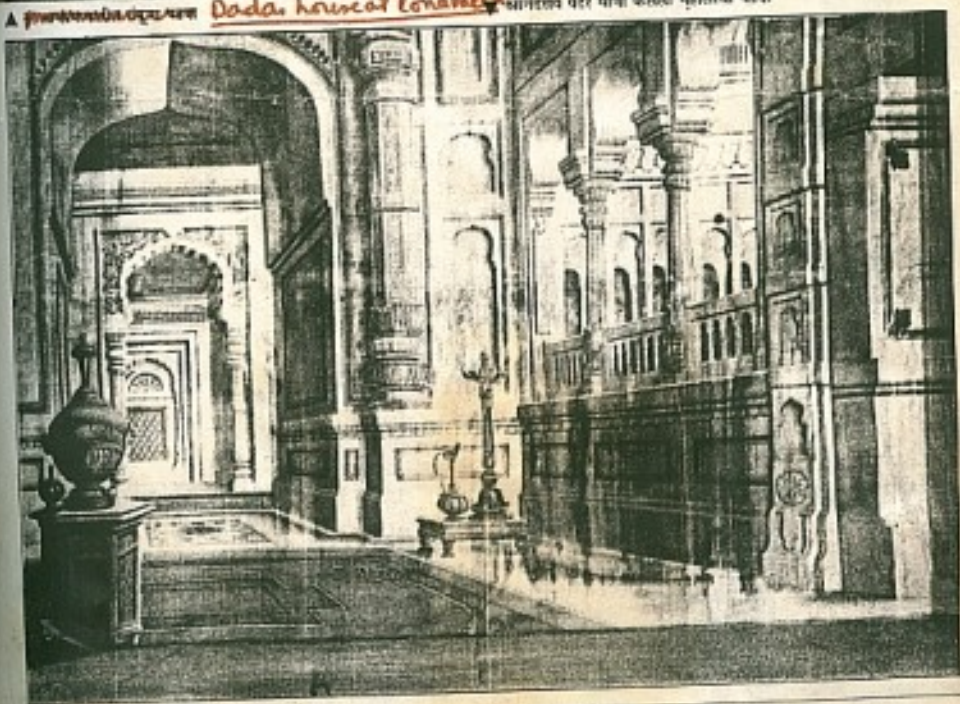








Dada haricai Lonarela आनंदराव वैद्य यांनी केलिया महात्म्य याचा

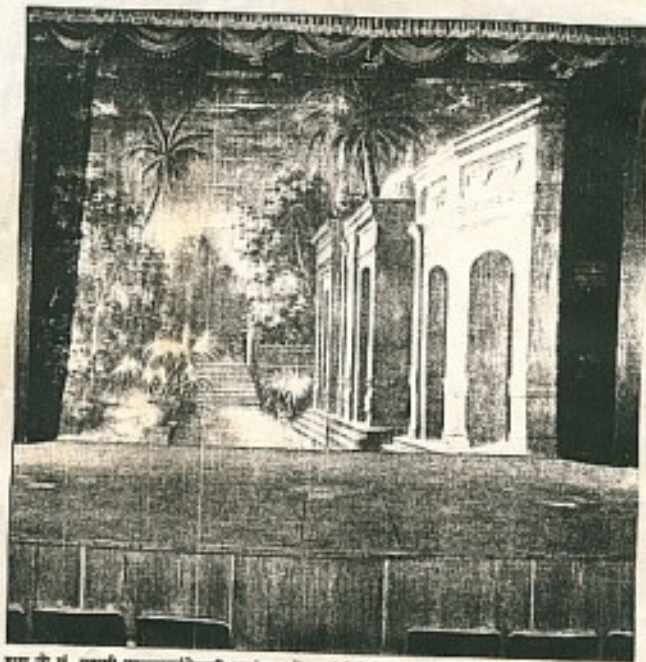


११६ □ महाराष्ट्र राज्य / केंद्राणव भौमले जडभंगलाम्ये विरोधक



1909 - 1911

The famous Austrian theatre director Max Reinhardt comes every summer to Munich to produce some plays at the prestigious "Kunsttheater". Franz Osten takes an active part in these productions in order to gain experience in the art of directing.



हाम्रो जो रंग, रसानी महान्यायविद्यालयी अभिनयस्य नैत नोनी केलेला दृश्याङ्कन पदका



# BOMBAY

1909



**Mahadev**, the second son, born.

Dada enters into partnership with

**Seth Purushottandas Navji** to open

his Laxmi Printing Art in Dadar,

Bombay. Leaves for **Germany** seeking

higher technology in printing art.

On his return prints "Swarnamala"

a Marathi monthly, the first to

use three - colour process. Gets

additional work from Times of India.

ENO'S FRUIT SALT

Prepared only by J. C. ENO & CO. LTD. LONDON, U.K.

Differences with **Seth Purushottandas**

about the running of the press.

**Nadia** was born Mary Evans. Her

mother was Greek and her father

Welsh. Her professional career

started as a stenotypist.

**T. Mudaliar**, car import under

Bonnerdan Company.



- a report.

Our telephones - a

report.

**Tilak** Defense Fund

- a letter.

Pary reaches the

North Pole.

The soul of Turpe

But before we talk about Pary's prolific record as a studio painter, we must remember that both he and **Anandrao** began their careers as painters of stage curtains and designers of theatrical decor in well-known companies of the time. In Bombay, in 1909-10, **Keshavrao Bhosale** (the actor-producer whose centenary is also being celebrated this year) commissioned **Anandrao** to paint the "scenery" of his major productions. During this time **Baburao** was running a photography studio in **Madhavbaug**. The two joined hands and successfully completed the commission.

Remington

Letters to **TOI**

- the Indian

Anarchists;

- the Chintpavan

Brahmins;

- Transvaal India

- Indian textbooks

**1910** ...





१९२१ में प्रकाशित यह मसौदा १९२० में  
 छापी हुई दिखाई गई । तब मसौदा और  
 प्रोफ. बर्गोस को इस मसौदे के साथ  
 आल्बानस के नर्वे के राजपुत्र श्रीमंत पर भेज  
 देने जाते थे । मिन. राजपुत्रों के विद्वान  
 श्री-इनके दोहों के विद्वानों को भी जाता  
 ही, जन्मे सदा एक गरीब नरत हूँ । नर  
 के दिन उरों पात कला कि उनके छोटे खुले  
 छोटे दिए गए हैं । मसौदा के दो पाठों में  
 कला के विद्वानों द्वारा पाठों में तद्वत्त में  
 दुषा-उपर पाठको रहे ।

SATURDAY NEXT,  
 SATURDAY NEXT,  
 OCTOBER 14th.  
 PERMANENT OPENING  
 OF THE  
 ROYAL OPERA HOUSE.  
 MADAME L. SANDMANN  
 WITH presents the  
 GREAT RAYMOND  
 AND COMPANY.  
 The World's Master of Mystery,  
 MAGICIAN,  
 HUMORIST and  
 FANTASIST.





MYL OPERA HOUSE:

NEW QUEEN'S ROAD,  
3rd Indian Bldg.  
KINEMAS EASTERN  
CINEMA.

"KINEMACOLOR."

Only in the excitement  
of the first night opera  
was it really taken off  
during the first show on  
Sunday, an apology for  
the technical delay and  
inconvenience caused to  
the audience, which was  
sent to the first and last  
shows on the opening  
night.

In our special Kinema-  
color program is now being  
presented that from  
till the full programme  
of "Kinema" shows on  
Sundays and will be  
done in the best advantage  
and all those who have the  
opportunity of the first  
night show on Sunday's  
first and last shows are  
expected to have them  
and for any other evening  
of the show.

TO-NIGHT! TO-NIGHT!!

"KINEMACOLOR."

THE VOICES OF THE  
NATURAL COLORS.

"The Creation of the  
World" (in three and white)  
and "The Creation of the  
World" (in three and white)

SAVING NIGHTLY

1000 to 1000 and 1000 to 1000  
1000 to 1000 and 1000 to 1000  
1000 to 1000 and 1000 to 1000

20 JULY 1911

ballon -  
the bombing  
from a  
bullet  
from



Phalke leaves Laxmi Printing Art.

A meeting is called at the residence  
of ex - mayor Nagindas Master to  
persuade him to start a new press.

The Gujarati businessmen:

Sister, do not worry that Laxmi Art  
has been lost. If Phalke Seth wishes,  
we can raise a Saraswati Art in one  
day.

Phalke answers:

Laxmi Art was my own creation. How  
can I myself bring any harm to it? I  
don't want to go into printing anymore.

His wife, Saraswati, and his friend,  
G. S. Ranade, owner of the Temple of  
Industries, are unhappy with his  
decision.

Saraswati:

[The hard, round - the - clock work he  
had put in over the three-colour  
process, the "Swarnamala" monthly,  
without caring for proper food or  
sleep seriously affected his system  
and sight. He kept telling us that we

Jung's "The

Psychology of the  
Unconscious."

Alexander's

Ragtime Band.

China declared a  
republic.

First Expressionist

exhibition - the

Blue Riders.

South Pole reached.

The first cloud

chamber.

Letters to TOI

- Gold mint for India.

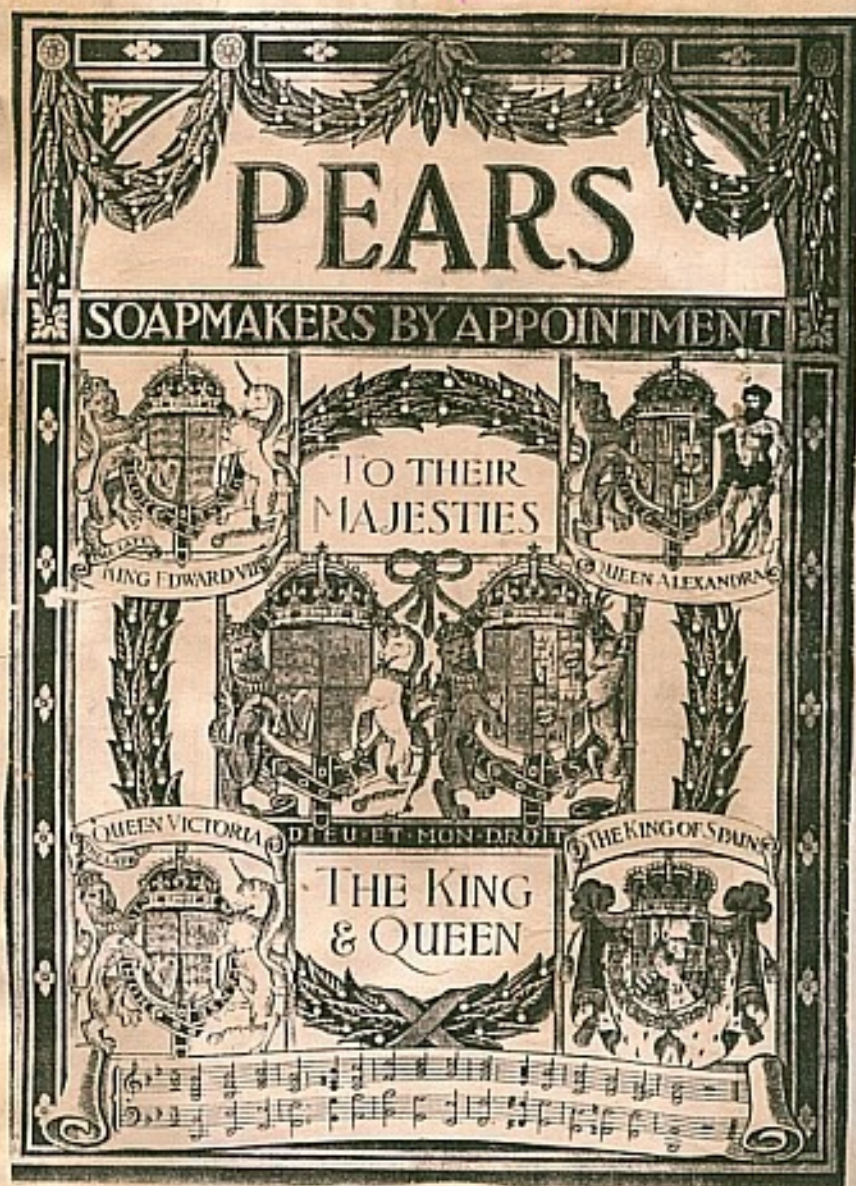
- Clothing beggars.

- At Coronation

Durbar in Delhi.









would take up some new business.

We had then come to stay at Ismail Building at Chowpatty and two of our children were still very small.

Medical treatment, and even fasts and ritual offerings on my part were of no avail. I used to look at the

eyes

ocean and think of our future. Then Dr. Prabhakar came like an angel and restored his sight after a year's treatment.

During his blindness he played host

to various story singers. After

recovering his sight he started

visiting Elphinstone theatre. His

brother-in-law, Anantrao Karandikar,

Vitthalrao Sankhalkar, playwright

Navalkar staged "Tarakmarukh

Manovijay Katha Karmayogi".

15th April 1911:

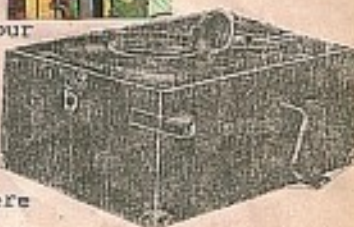
In this period his daily walks on

the beach with his son Babaraya

was a regular affair. Keeping four

annas in his pocket my husband

would go for a walk and return in



# EXCELSIOR CINEMATOGRAPH.

TO-NIGHT

## THE CHIEF'S TALISMAN.

A THRILLING STORY OF THE WILD WEST.

FOOLSHEAD-CHAUFFEUR.

HAD HE A LICENSE OR NOT?

Scenes of mystery all through the film.

SAVED FROM CRIME.

Featuring, instead of a lawyer's practice.

MUSCLE DEVELOPMENT.

Greatly Worth seeing for a Sunday

AND

Other popular pictures.

MRS. RATAN TATA'S RECEPTION

TO THE INDIAN PRINCES

AT YORK HOUSE.

A brilliant gathering at the great social event.

TIME AND PRICES AS USUAL.

TO-MORROW

GRAND PRIZE SHOW

7 to 8 p.m.

One Gold and two Silver Medals given away.

SATURDAY NEXT, OCT. 7TH

THE OPENING OF OUR COLD

SEASON

THE GREAT TRENCH FILM.

IN THE GRIP

OF ALCOHOL.

This picture is one of the most sensational we have ever shown and is acted with an absolutely perfect technique. It is a picture with a frame and a great story.

Don't Miss Opening Night.

... 28





Girgaum Road at the turn of the century.



हिक मावळ पदम



पारवी कुला मावळी

Patel (Logo)

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## new sight

the late evening.

It was Easter day. Next to Girgaum Bank road, in America-India Company, a tent theatre, a film was being shown, "Life of Jesus", showing the birth, miracles, trials, sufferings, burial, resurrection and ascension.



burial, resurrection and ascension. **The new messiah**  
of Christ.

Phalke:

while the life of Christ was rolling

fast before my physical eyes I was  
mentally visualising the gods Shri

Krishna, Shri Ram, their Gokul and

Ayodhya. I was gripped by a strange

spell. I bought another ticket and

saw the film again. Could this really

happen? Could we, the songs of India,

ever be able to see Indian images on

the screen?

Phalke met the theatre manager, Mr.

Mehta, saw the projection machine.

Saragwati:

One day on their coming back, Babarsaya

clung to me and said, "Today we saw a

wonderful thing. Pictures were moving.

void memories of life in the second decade of his century. "There were no huts in Giza in those days; but men from two temples did (and I) right up to Beni Buei. There was hardly any milk and I remember that the streets were spinkled with water and water every morning, just after the milken went round the lanes with its dromedary selling men's milk with no an excellent substitute for women's milk."

The Chowpatty beach was not too far away, but the residents of Gopun Siddons enjoyed the water under an breeze. An enterprising professor named Manu Marathe, who lived in the Georgaonkar Chawl, decided that he would make all the children from his chawl to the Chowpatty beach every morning at 5.30. His only condition was that the children should have their baths before the outing. This was because municipal water supply was not available on the top floors until a certain hour and this would avoid the rush for baths on their return.

"Our mama was a family friend. I was also included in what we called the *Chaparrero-parrero*. At the beach, we girls played *kibibi*, *lupé*, *chalepa-pani* and *chid* games while the boys played *chid* or football. Soon children from all the buildings right up to Tisherey started coming to these morning sessions. Mama consistently made sure that each girl entered home safely, and occasionally, as a special treat, he brought home on a trail."

Bhavan Shankar temple built by the renowned Jagannath Shankar-shet is at the end of Gurgaon on the road to Mahalaxmi. Adjoining it he has built a dharamshala where the poor and needy can take shelter. Nearby is his own palatial mansion, filled with treasures beyond compare. Beautiful fountains play and a cool breeze blows in the vast gardens.



— 26 —

इसकी सहायता और उम्मीद कि आप इसकी परवाशगी  
में थोड़ा साहाय्य करें

“परमजीवीशून्य” नं० २ और नं० ४ खाऊँ।

दिया जाता है।

मनसुत उपलब्ध  
स्विकृत, हेमन्त  
को लकड़ी का  
केलीवेद,  
पवित्रा पवित्रा  
मई नन्द का  
शनधाम  
धुम्पली कागद  
'हल' में  
सात द पापस  
काशनामिक  
न.क. इन्वार्ति  
मूल्य २०००

इस मशीन पर दिखाई जाने वाली एक फिल्म में एक माँ अपने बच्चे को धम्मपत्र पढ़ा रही है। पिता नहीं है, ऐसा दृश्य था। पूरी फिल्म में वह महिला बस यही करती है। एक और फिल्म थी, जिसमें एक बच्चा एक स्त्री को मजदूर बनते हुए दिखाया गया था, सिनेमा बिस्मय की इस शीर्षी में भाव में मैं तहल-तहल के प्रयोग करते लग-बग रो पड़ा: उस बचनबाली फिल्म को श्रारंभ में बहुत ही गंभीर गति से चुनना और खर में पड़ने वाले युवान की गति बदलते जाना, परिणामतः अंत में वह जोड़ा फटाफट धुल-दिखाई देना था, इस पर लोगों में हंसी के फव्वारे छल्लते थे।



‘नया’ हिज़ माहस वयस  
नया टेबिल ग्रान्ड बगैर नार्न का ग्रामासोन  
माहस नं० १०८



अनखनल ही उमदा और  
सास बिलायल में बनी है  
इन पंजा महीनों के बारे जहाँ  
पता मझले है। बसाते समय  
बहत ही जलदी हल मझी है।

क्या इस को आप पूरा आभाषण स्वीकृत जीवन के  
आभाषण करने ?

पुस० पुन० सा०

प्रोसिपर वामोष्ठोनः बाधयन्त्र प्रोतोप्राप्तिव पाव  
वातुनवल मयोरुप ।

७११ धर्मसंन्यास स्मृति और ७ सो लिखे





There were trains, tigers, elephants,  
and a fat man."

Saraswati:

What did you show him?

Phalke:

Cinema.

Saraswati:

What is cinema?

Phalke:

**PREPARING**

Come with me and see for yourself.

Saraswati:

That night he remained very restless.

He would open books and refer to  
them. **Read**

3  
he probably  
you

Next day we both went to see the

cinema. We came to an illuminated

tent on Sandhurst Road. It was called

American Cinematograph. The hall was

crowded with Christians and Europeans.

The film was coloured in Kinemacolor  
process.

4  
On the way back home he said:

Now you will automatically know

everything since we are going

to take up the same business. Life is

सुफी  
परा  
के  
सिद्ध  
संसार  
सुखिनी

our  
future  
begins  
now.

[I think we will start with the  
new advertisement, but please correct  
errors with our efforts today.]



मेलोफोन  
सुनहरी प्लेटदार सुइयां खास विलायती  
बाजार की और सब सुइयों से बढ़िया



हर एक सुई से १० रिकॉर्ड  
बस सब से २  
एक दिब्बो में १०० सुइयां  
कीमत ॥॥ प्रति दिब्बो

आप मेलोफोन सुइयों से कीटना में बहुरीला बाजार बना सकते हैं।

मेलोफोन स्टील मोडिफ़र  
१०० सुइयों की दिब्बो का मूल्य ॥॥

वाशिंगटन कर्पोरेशन वाशिंगटन में बनाते हैं।  
मेलोफोन की हर प्रकार की उपलब्धताएँ यहाँ उत्तम मिलेंगी  
हिन्दी सम्बन्ध सूची भेजकर  
मम० एल० साहू  
प्रेमियर वाशिंगटन मर्चेण्ट्स  
५१ बर्मिंघम स्ट्रीट, बलकम्पा



life of Christ, we shall make pictures  
about Rama and Krishna.

Saraswati:

Heredit  
advantages S.  
in bakul and  
paper - open  
to Dikhan  
Dikhan 57-

I was not at all happy to hear that,  
and kept quiet.

Next morning he again returned to the  
theatre and found a discarded strip of  
film, studied it under a magnifying  
glass. Then he bought a toy cinema and  
picture reel from an English company.  
At home that night, with a candle light  
projector, he screened the film on the  
wall.

like a robin of  
a state.

For two consecutive months, never at  
ease unless he saw every film show in  
every cinema house in Bombay, constantly  
preoccupied with analysis, considering  
whether he could make them here. All  
the circumstances seemed against it.  
Forty years of age then, with no source  
of income on which the family could fall  
back, he was not prepared for anything  
else. Undaunted, Phalke went ahead.

Phalke:

I kept on liquidating my little

Conway in the opinion provided  
the remedy "Pundit" and  
and Phalke's "Brahmachari" was the  
first film made in India. Pundit was  
made by B. C. Dutt and N. C.  
Chatterjee, who were both of the  
religion of the film and for a ready



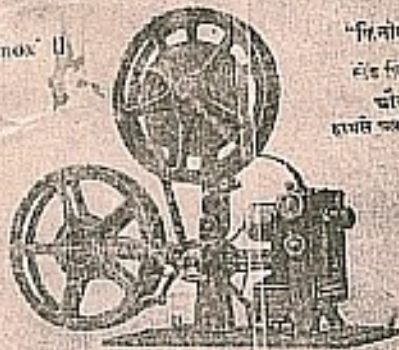
CORONATION CINEMATOGRAF

popular picture show at Sandhurst Road, Gurgaon  
run last week owing to the two fine films "A Dead  
Man's Child" and "Pundit" and by special request they are  
to be continued for another week, the management adding  
to the programme some new comics. While the "Dead  
Man's Child" goes to make up a thrilling drama full of  
sensational situations, "Pundit" has the power to arrest  
the attention of the Kishor. As a religious drama it has few

He is having  
white hair -  
hair in the eye  
in the ear



'Kinox' II



"किनोक्स"

दोह दिग्गम

और

हाथसे चलने वाली

यह मशीन बहुत सारी और बड़ाने में आसानी है और उत्तम सात फीट  
फुट के फ्रेमों से ६ फुट के फ्रेमों तक।

यह फ्रेम में स्वयं चलाये जा सकते हैं, लम्बी और छोटी चमक और साफ़ दिखाने की  
धरती ३५-४० फुट दूरी पर।

किस किसी क्षण से हम मशीन में अपना फ़िल्म रोल लगाते हैं कि  
किसी बार बार छोटा छोटा फ्रेम के बराबर नहीं चलता बल्कि यह कि फ़िल्म रोल  
किसी १५०० फ़िट फ़िल्म रोल में एकदम आसानी से और जारी रखी  
जायेगी तब तक कि मशीन के फ़िल्म रोल समाप्त नहीं होता। (मूल्य ५५०)

जहाँ पर फ़िल्म रोल है इस मशीन के साथ हम एक ६ फ़ोन्ट की बेल्ट  
मार्ने हैं जो १२ फ़ोन्ट काबल है सबसे बड़े फ़ोन्ट ५०) होता और बार  
इसके धराती मशीन ३५ तथा ४५) में किसी भी ऊँचाई पर फ़िल्म रोल रोल  
१२ फ़ोन्ट काबल रोल तथा फ़ोन्ट मशीन की बेल्ट काबल बार बेल्ट हार करें।  
इस में बड़ी आसानी है। (मूल्य ६१०) इस मशीन में नाबल रोलिंग।

एम० एल० साहू

आर. धर्मपाल स्ट्रीट और ७ हा. लिटिल स्ट्रीट, बम्बई।



possessions, continued to collect price lists, slept three hours a day for six months.

quest of the Pole, 1912

1912

The rivalry among film theatres as reflected in the size of newspaper advertisements grew intenser. Along with the stage dramas, comics were now a booming attraction and would soon emerge from anonymity. A week in September found the Imperial cinema in Bombay showing "The God of Sun", "The Mystery of Edwin Drood", "The Dance of Shiva". The Gaiety, the rendezvous of the elite of Bombay, was announcing a season of the latest successes by the Ambrosio, Lubin, Vitagraph, American Bioscope, Nordisk, Pathe, Products of the United States, Italy, England, Denmark and Germany competed for a share of the Indian market.

one printing is equal to one thousand words!

Hiralal Sen, almost single handed, ailing from cancer of the throat









and standing on the verge of insolvency, stood in competition with no less than four of the best cameramen from England working for the great Madang, and dozens of them working for the Government of India, and beat them at their own game by being the first to release the film, "King George's and the Queen Mary's visit to India"

## The visit

Havell, Principal, Art School,

Calcutta

Every handloom worker who is driven into a power loom factory is a lowering of Indian industrial efficiency and a depreciation of her artistic, intellectual and moral standard.



Phalke realized that to begin the business he needed Rs. 10,000. He had a friend, Yeshwantrao Waghare, who owned a photography and sports shop at Dhobi Talao, Metro. While chatting, Dada mentioned his proposal to set up a factory to make swadeshi

The Head is The Late SIR THEODORE MARTIN, R.C.B. SEVER, G.B. 28



# PARIS AND HELEN

FROM A SCENIC PLAY BY THE BISHOP OF LINCOLN IN THE  
REIGN OF THE ANTIQUITY

**A**ND the goddess Pallas  
A vision to the eyes of  
Paris, who had been  
Goddess in the world of  
Paris.

**L**et me see your face  
Paris, who had been  
Goddess in the world of  
Paris.

**O** my Helen, how lovely  
Paris, who had been  
Goddess in the world of  
Paris.

**H**elen, how lovely  
Paris, who had been  
Goddess in the world of  
Paris.

**T**hen, my Helen, how  
Paris, who had been  
Goddess in the world of  
Paris.

**T**hen, my Helen, how  
Paris, who had been  
Goddess in the world of  
Paris.

**T**hen, my Helen, how  
Paris, who had been  
Goddess in the world of  
Paris.

**E**ll, my Helen, how  
Paris, who had been  
Goddess in the world of  
Paris.

**A**nd, my Helen, how  
Paris, who had been  
Goddess in the world of  
Paris.

**T**hen, my Helen, how  
Paris, who had been  
Goddess in the world of  
Paris.

**L**et me see your face  
Paris, who had been  
Goddess in the world of  
Paris.

**H**elen, how lovely  
Paris, who had been  
Goddess in the world of  
Paris.

**T**hen, my Helen, how  
Paris, who had been  
Goddess in the world of  
Paris.

**T**hen, my Helen, how  
Paris, who had been  
Goddess in the world of  
Paris.





films.

The next day they both go to Wadkarai's father-in-law, solicitor Annasahab

Chitnis. Wadkarai agrees to loan Phalke

the money. To raise the rest of the money Phalke pawns his life insurance

policy for Rs. 12,000 (an amount only

good enough to set up a hair cutting

saloon, but good enough to create an

interest in the film industry).

To buy his equipment and to learn the craft, Phalke buys a ticket to England

from Thomas Cook.

1st February 1912 Phalke sails for England.

3rd February 1912, Mandakini, the first daughter, is born.

In London, seeking a vegetarian diet,

he stays in the hotel of a Maharashtrian

Muslim, Mr. Abdul.

with the help of the addresses and

catalogues, he goes around several

cinema equipment shops to select the

machinery, but is confused by the

*it good enough to  
start a hair salon*



# LONDON



competitive crises of each rival

dealer. Finally he reaches the

office of the Bioscope, a cinema

weekly, next to **Piccadilly** Circus,

and impresses the manager Mr. **Cabourne**

with his knowledge of cinema. Cabourne

at first tries to dissuade him from

taking up profession, pointing out

that there were a number of producers

even in England who were not

successful in filmmaking. For the next

eight days he had long discussions

with Cabourne on all aspects of film

making. By now Cabourne had become a

friend. Observing Phalke's discipline

zeal and foresight, he telephoned Mr.

**Cecil Hepworth**, owner of a studio

thirty kilometres from London, to make

an appointment.

Mr. Hepworth comes to **Walton** station

to receive Dadasaheb Phalke. He visits

the studio, and observes. On the

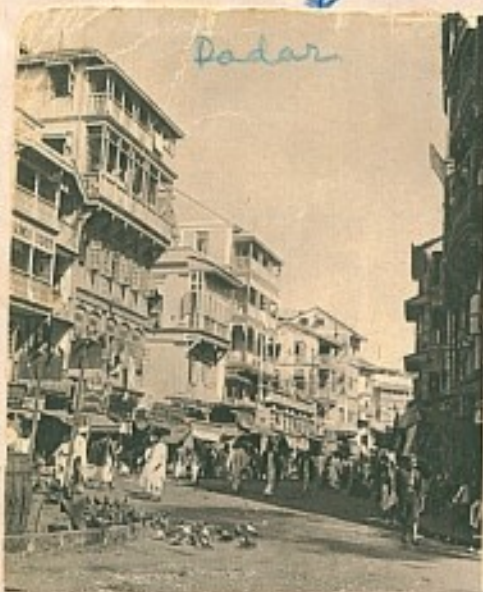
recommendation of Mr. Hepworth he buys

a Williamson camera for £ 50, and a

I don't ask anyone to sit by me for a chat. But you strike me as a man different from others. You like to think. You're not bound only by monetary considerations, like ninety-nine point nine per cent of people. Am I right?







printing and perforating machine. He places an order with Kodak for some raw film material.

1st April 1912 Phalke returns to

**BOMBAY**

He shifts to the bungalow of Seth

Mathuradas Vanji Valji at DADAR,

formerly the premises of Laxmi Printing Art.

The equipment and raw material ordered in London arrives at Bombay port. He decides to make a short film in time-trick.

lapse photography. In the Phalke home,

the precious camera is jealously guarded from the children by Mrs.

Phalke (Kaki). It is mounted before a pot of earth. Phalke worked out the mechanism of intermittent photography.

A capsule history of the growth of a pea plant into a pea laden plant. He shows it to friends and various

financiers with the help of Seth Umashankar, owner of an electric shop

at Kalbadevi. Solicitor Chitani and

Yeswantrao Naikarni congratulate him



**26**

From which games do the following phrases originate (i) rank and file (ii) winning hands down (iii) letting opportunity slip through your fingers and (iv) back to square one.

26 (i) Chess (ii) horse racing. A jockey who is far ahead when nearing the finish can afford to leave the reins and let his hands hang down (iii) cricket—from missing an easy catch and (iv) football. Commentaries used to divide the field into squares for easily pinpointing the location of the ball. When a ball came to the centre after a goal was scored, they used to say, 'Back to square one.'





on his success. He looks for the subject for his first feature film. Still postponing the crucial Krishna project, Phalke now decides on a slightly easier topic, likewise based on Indian mythology and judged by Phalke to have powerful appeal. The story is that of Harischandra, a king so devoted to truth and duty that for their sake he sacrificed everything including wealth, kingdom, wife and child. He advertised in Bombay's "Indraprasth" for handsome faces.

...and the blue-black person told me he had acted the role of Mahashweta...

...after two hours descended another gem of an actor. He gave an impression of looking at the boxes kept in the inner room while he was talking to me.

I knew that he was cross-eyed...

...in the afternoon a man with a forty inch waistline came to claim the role of Taramati in my "Harischandra"...

...I looked at a mirror in a betel leaf shop. Any man chewing betel leaf in front





of a shop would look at the shop mirror and would indulge in a play of his eyes, examine himself with a serious face for any fault in his dress, and only when he is convinced after seeing from all angles that there is not the slightest flaw, would he move off with a smile.

In India herself there would be crores of mirrors. But how many faces will there be which could really grace these mirrors, and how many of these are likely to come to my films?

No decent Indian woman would think of acting in a film. Phalke visits red light areas. In a restaurant at Grant Road, he watched a young man at work, a cook with slender features and hands. Phalke asked him what he was earning. Ten rupees a month, the young man said. Phalke offered

him fifteen to work in his films. The young man, A. Salunke, thus joined the enterprise and played the heroine, Taramati.

Phalke invites his childhood friend, Telang, to shoot the film. Pandurang Gangadhar is



#### TO FIRST ACTRESS WITH CURVES

The first heroine who popped the buttons off millions of male hearts was — believe it or not — a man! In a remarkable move (that confirmed her years after the dawn of cinema) Phalke took a delicate looking man's assistant called Salunke as his heroine in Raja Harishchandra! This was after competitors had refused to let her wear before the





employed as the backdrop painter, and  
 Dattatraya Samodkar Dabke as Raja  
 Harischandra. Bhailchandra Babarao plays  
 Rohit.



## AT Work



Phalke wrote the scenario, erected the  
 sets and started the actual shooting  
 after the monsoon.

Shooting by day and developing at night  
 the work progresses. The costumes and  
 properties come from Rajapurkar Natak  
 Mandali. The outdoors are shot at a  
 village at the Pune railway line,  
 Vangani. The villagers take their  
 swords for real. Kashi is staged in

Trimbakeshwar, his birth place. The unit  
 of Phalke Films stays there for a month,  
 like a family. Saraswatibai ( Kaki ) looks  
 after the family.

Requiring a dancer for one sequence.

Phalke trains and hires a dancing girl,  
 but her patron arrives and f  
 the girl away.

Saraswatibai, shy of appearing on the  
 screen, declines to play the "nati"

( narrator ).

*Trains*

*(Stays at his  
 childhood  
 home -  
 his mother  
 He recollects  
 in folk)*



1913: Famous tycoon  
 responsible  
 for heading walking out of  
 Raja Harishchandra - he  
 doesn't want his mistress  
 to work in films

*Amratar*





Phalke completes the film in six months.

"Raja Harishchandra" - some shots:



## shots

1: The royal family in full public attire, the king is teaching his son to shoot with bow and arrow. The arrow goes out right to left, and a dasi enters, holding a pumpkin with the arrow in it. Then some people appear from behind ( realm of adjectives, theatrical blocking ).

Title: "At the request of the citizens, the King goes out on a hunting expedition."

Shot 2: Mountains at the back, a river in front: the men are moving left to right.

Shot 3: The King and his men suddenly go around a tree, come straight towards the camera at sharp right angles to their earlier movement.

Shot 4: has the camera placed along the same axis with respect to the horizon as shot 2, now showing rocks. As the men move right to left ( opposite to shot 2 ) the camera again underlines their movement with a R-L pan.

Shot 5: reveals a position considerably



THE ORIGINAL VERSION

behind what it was in shot 4; now the rocks are in the far distance. The men raise their bows and shoot arrows out of frame left, diagonally.

Shot 6: the camera again follows the men with its new placement, for we once more see the men frontally before us, a dead leopard before them.

Title: "Hearing the pitiable cries of some women, the king proceeds on the track of the noise."

Shot 6 continues and we see the king move left, listen, move right, listen again, move left once more to listen and then exit left.

Title: "On the mere strength of his performance, the sage Vishwamitra achieves the help of the three powers against their will."

Shot 7: The terrible sage Vishwamitra is sitting in the foreground with his back to us; before him is a fire. On the right is a hut. The priest comes and sits before Vishwamitra. There is a dissolve and we see the three 'powers'





The City of Smoke -  
Smoke and rain on  
cool.



[illegible]

रॉडिंगा पट्टी मिलिंगली  
Tungsten filament

The two brothers launched the Maharashtra Cinema in Kolhapur in 1913 and exhibited silent films of the time. But they did not quite like the films of Dadashaheb Phalke. That gave them the further impetus for making films on their own."

... 42





1913

# THE FIRST FILM — MUCH ADO AND WHAT A TO-DO!

Rapid reverse to May 13, 1913! The first Indian-made silent film — **RAJA HARISHCHANDRA** — is about to be released at Coronation Theatre, Girgaum.

The stage show has done its act. The live band has struck up a tune and now the screen flickers alive. Cinemagic envelops the audience for the next half an hour (yes!). The tale of the truth-obsessed king is declared a hit and runs for a record 23 days. Coins pour in at the box-office and soon bullock carts have to be hired to cart away the bags!

One man's vision lies fulfilled! Dadasaheb Phalke has single-handedly fashioned an industry! He has justified the long emotional distance he'd covered from the day he saw a foreign film, *Life Of Christ* and experienced a burning yearning to replace Christ with Krishna. The ex-painter risked financial and physical (the old-fashioned cameras almost made him blind) ruin, sold his wife's jewellery — all to follow his calling and make this Pauranic hit. To build the Indian idiom for the new language of cinema.

Apape, agog, aghast and aglow — that's how he left his audience — and us!

## CONTRIBUTING LITERATURE

THE FIRST FILM.  
DADASAHEB PHALKE.  
1913. 100 p. 100 p. 100 p.

RAJA HARISHCHANDRA.

1913. 100 p. 100 p. 100 p.

THE FIRST FILM.

1913. 100 p. 100 p. 100 p.

THE FIRST FILM.

1913. 100 p. 100 p. 100 p.

THE FIRST FILM.

1913. 100 p. 100 p. 100 p.

GLORIOUS MOMENTS



Krishnagopal Phandarkar, Sir Marmohandas Ranji, famous solicitor Shri Jayant Madan, Vino Daini, and Small Causes Judge Mr. Donald. That day Mandakini was left at home with a high fever.

A jam-packed house gave a big hand to the modest, unpretentious person called D. G. Phalke, the man who made the film and who sat quietly in the midst of the gathering. All those who attended this momentous show knew that history was being made before their eyes.

19th August 1913, an interview with 'Kasari' following the screening of "Raja Harishchandra" at Baliwala theatre in Bhavanipeth, Pune.

3rd May 1913, an advertisement in 'The Bombay Chronicle' announcing "Raja Harishchandra" at Coronation cinematograph and variety hall, Sandhurst Road, Girgaum. Extra items- Miss Irene Delmar's duet and dance,

The story treatment in the film is episodic. The influence of Raja Ravi Verma painting on the costume and decor of the mythological characters in Phalke's film is quite striking.



The first advertisement of "Raja Harishchandra" which appeared in the Bombay Chronicle issue of May 3, 1913, when the film was shown only once.

**LIPTON'S**  
TEA



ALEXANDRA  
THEATRE,

LOHAR STREET.....CRAWFORD MARKET.

TO-NIGHT! 3 TO-NIGHT!!

7.....8-30.....TO SHOWS 7.....8-30.....10

PHENOMENAL SUCCESS OF  
RAJA HARISCHANDRA.

AN ENTIRELY INDIAN  
PRODUCTION BY INDIANS.

RAJA HARISCHANDRA

A Drama from Indian Mythology.

SEE THE ROYAL TIGER HUNT  
SEE THE FIRE IN THE JUNGLE  
THE BURNING GHATS BENARES.  
THE APPARITION OF MAHADEV.  
Usual Abundance of Comics.

NO ADVANCE IN PRICES.





a comical sketch, Alexandroff the wonderful foot juggler, Tiptop comics. "What Job was in the Christian Bible so Harischandra is in Indian mythology."

Credits:

Camaraman - Trimbak Balaji Telang.

Harischandra - Dattatray Damodar Dabke.

Taramati - A. Solunke.

Rohitdas - Bhalchandra.

Disciple - Dattatray Kshirsagar.

Hangman - Dattatray Trimbak Telang

His wife - Ganpat Gangaram Shinde.

Time-keeper, judge and vasisht - Vishnu

Hari Aundhkar.

Screening of "Raja Harischandra" at Nawab theatre, Surat.

"For two annas see 50,900 pictures, two miles long and a quarter of an inch wide."

On 20th October 1913 the family of Phalke Films shifts to Nasik to set up the studio.

For Rs. 75 Haudacha Bungalow, an



Mape  
travelling with  
the film train



ENGAGEMENTS.

---

ALEXANDRA  
THEATRE,

---

LOHAR STREET.....CRAWFORD MARKET.

---

TO-NIGHT! 3 TO-NIGHT!!

7.....8-30.....10 SHOWS 7.....8-30.....10

---

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---

NO ADVANCE IN PRICES.

28 JUNE 1913

outhouse in Phule Market owned by  
Balekrishna Dadaoji Vaidya, a Gujarati  
landlord, is hired.

Next to this three-storey outhouse  
was a small copse containing all kinds  
of trees and an extra large lime tree.

He starts preparing for "Bhasmasur  
Mohini", his next film. He had  
already shot bits of "Nal Damayanti"  
but had to give up the project as the  
main actors, Sadashiv Kanade and  
Vishnu Hari Aundhkar, had left the  
company.

The Chittakarshak Theatre Company  
owned by Rambhau Daji Gokhale visits  
Nasik with their parrot beaks and  
Shakespeare plays. Dadasaheb invites  
Kamalabai and her mother Durgabai to  
act in "Mohini Bhasmasur". Not  
satisfied with the money offered,  
Kamalabai refuses. Durgabai takes  
the role of Mohini for Rs. 60 a month  
(it is said that Kamalabai refused  
being down with fever.) Kamalabai is





...the same girl who left with her Seth during the making of "Raja Harishchandra".

the same girl who left with her Seth during the making of "Raja Harishchandra".

**Kamalahai:**

Since I had a short stature and the actor playing Vishnu was a full half-yard taller than me, the story demanded that Vishnu had to transform himself into the female charmer...

I was thirteen at the time, and my mother **Burgabai** who acted as Parvati

was also in the unit. Phalke's daughter Mandakini was a little child and I used to look after her. We used to help

Saraswatibai in washing the film at

night. A fountain in Phalke's backyard

was used as a developing tank at night.

And we used to help Saraswatibai in her

technical chores.

There were no reflectors in those days,

and sheets of white cloth were used for

this purpose.

Saraswatibai used to perforate and

develop the film at night in a tank in

the **kitchen** and cooked for and played



**LIPTON'S** **Tea** is **fragrant and Delicious**

nutrition, and digestion. People think that digestion takes place in the stomach. That is wrong. The stomach is only a vessel where the reaction takes place. The actual digestion takes place because of electrical waves sent by the brain... **DIALOGUE**

"I thought of taste, too. You know the various tastes? Astringent, pungent, sweet...? They are actually electrical waves emanating from the food, we receive these waves on our tongue and transmit it to the brain..."

...the same girl who left with her Seth during the making of "Raja Harishchandra".



**PURE INDIAN TEAS**  
H. J. MEYERS & COMPANY.

गंगाधर तिलक कांडले जेल से छूट कर भारत आये। इसी वर्ष अगस्त में  
 श्रीमती ऐनी बेसेंट (Annie Besant) ने भारतीय राजनीति में प्रवेश किया।  
 नरन और नरन दल में भेल कराले का प्रयास किया। 1915 ई० में श्रीमती ऐनी बेसेंट ने  
 श्रीरोजसाह नेहरू की मृत्यु हो गई। जब नरन दल में कोई प्रभावशाली नेता नहीं  
 रह गया। 1916 ई० में श्रीमती ऐनी बेसेंट के प्रयासों के फलस्वरूप उज्जवाडी  
 कांश्चिम में पुनः स्थापित हुए। 1915 ई० तक कांश्चिम की बाबंदोर नरन दल के  
 नेताओं के हाथ में थी। 1916 ई० में कांश्चिम के अपनी नेता बने—श्रीमती ऐनी

[illegible]



word was!

After the  
Confession  
to the Mother  
they all go to  
Prayer -  
The deacon has  
Polens - Gold  
Pine tree & Tole  
Gold and the  
same.

World War I breaks.

Chaplin goes to  
Hollywood.

Before this Madans  
of Calcutta had shot  
the play 'Savitri'  
with the help of  
Italian technicians.

Copies of Ajanta  
frescoes made under  
supervision of Lady  
Harrington.

Harber - a german  
ski photographer get  
imprisoned a german  
spy





Phalke begins work on "Savitri  
Satyavan". Since the he-buffalo  
chosen for Lord Yama's vehicle  
did not take to Phalke's direction  
he replaced it with a more docile  
she-buffalo. The audience is  
scandalized by this gender bender.  
With his films Phalke travels to  
many countries, continues to  
correspond with Cabourne of the  
Bioscope, London. Contemplates  
expanding his business and buying  
the latest equipment.

*he would like  
that he is  
coming to England*

1st August 1914 Phalke sails for  
London on a German liner, the S. S.  
Rubatino.

A letter from Dada to his family,  
from the ship:

"I remember you all. I feel sorry  
that sometimes I beat **Saba** and **Manu**.

4th August 1914 World War 1 breaks  
out. In Alexandria port the ship is  
captured by the British.

His passage to England is organized

STIA

war



## A Year in the Life 1914

The early months of 1914 were dominated by the Irish question in Britain, while across the Channel a newspaper office murder in Paris caused a sensation. In June, Archduke Ferdinand's assassination at Sarajevo sparked off the First World War which was to sweep away the Europe of Klimt and his contemporaries.

### Recruitment propaganda

(right) This famous poster is one of the many that were issued by the British Parliamentary Recruiting Committee in the first months of the Great War. The Cabinet, who had hastily co-opted Lord Kitchener as Secretary of State of War, were against conscription and so he had to rely on voluntary recruitment. Patriotic fervour combined with public pressure created 500,000 volunteers for the first month of the war. Over the next year and a half, an average of more than 100,000 joined up, most of them destined to a muddy and inglorious death.



In 1914, the Irish question was once again a thorn in the side of British politics. The Liberal government had been trying to enact a Home Rule Bill since 1910, despite opposition from the House of Lords. The Lords' power of veto was subsequently quashed, but a third bill introduced in 1912 attracted opposition from Protestant Ulster. Led by Sir Edward Carson, Protestants organized and armed themselves to prevent the creation of an autonomous and Catholic Ireland in which they would be a minority. Conservative and military leaders openly connived at this, and in 1914, the 'Curragh Incident' showed that large numbers of officers were prepared to resign rather than fight a force against the north. However, the inevitable struggle was shelved when war broke out.

Militant Suffragette agitation was also in full swing.



# in London.

on a Thomas Cook food carrier.

He telegraphs home to India:

**SAFE** "Arrived safely. **1900** as usual."

He arranges trade shows of his

films with the help of the editor

of the Bioscope. He receives

orders for several prints of his

films from Warner Brothers.

The Hepworth factory offers him

a partnership to make Indian films

in England. He refuses, believing

that swadeshi films must be made

with indigenous resources and

money.

He places orders for the latest

equipment and raw material, but in

India the war panic is on.

His financier has stopped paying

salaries to his workers.

He returns to India.

When he returns, the Nasik Brahmins

insist on his performing 'prayaschita'

since Phalke had crossed the sea.

## NIHARAN PAL.

One more name that stands out is that of Niranjan Pal, who unlike the rest of Indian film pioneers grappled with the medium in the interest of the motherland on alien soil in London.

Born on August 17, 1889 at Calcutta, Niranjan Pal belonged to an illustrious family of Bengal. His father, late Bipin Pal, along with Bal Gangadhar Tilak and Motilal Nehru shaped the destiny of the Swarajya Movement in India. Niranjan Pal had his early education in Calcutta but later his father took him to London in 1908 to prevent his joining the terrorist movement. After passing the Entrance Examination from London University, he was admitted to the King's Medical College and Hospital. But Niranjan Pal found medicine distasteful, and was drawn rather to journalism, the stage and screen, writing dramas and scripts. In 1913 he joined Kent Film Co. War broke out in 1914 and he was taken in the Indian Ambulance Corps. Here he produced two films *A Day in Indian Military Depot* (Pathé Film Co., 1916) and *The Faith of a Child* (Kent Film Co., 1916). The first was a documentary and the second, the first six-reeler feature made in London. Both were based on his own scripts.

### TELE PRODUCTION IN INDIA.

After one of the greatest and most colorful episodes of the development of the cinema industry in India, the story of the first Indian film production is now being told. The story is told in a book by the author, who was one of the pioneers of the Indian film industry. The book is a history of the Indian film industry from its beginning to the present. It is a book for the general reader, and for the student of the history of the Indian film industry.



A book published in 1920, 'The Development of the Indian Film Industry' by Niranjan Pal, is a book which is a history of the Indian film industry from its beginning to the present. It is a book for the general reader, and for the student of the history of the Indian film industry.

"Here in India people had gone to the extent of closing down my studio and driving away my trained technicians. My financier friend, like any other Indian, was panicky and in my absence he not only stopped paying salaries, but also postponed studio-running expenses. My men were somehow pulling on with debts till my arrival. The equipments I had purchased abroad were held up in England in the absence of any confirmation from Bombay and I had to come back empty handed."

Till the return of Phalke to India at the fag end of 1914, it was Mrs. Phalke who skilfully avoided the total shut-down of the 'Studio' and the dismissal of the entire trained staff by begging and pleading with the financier. An armed struggle of the magnitude of world war 1 had created an atmosphere of panic all over the country. Day after day, alarming reports of combats from various theatres of war



MAY 18, 1915  
SOMNATH TEMPLE  
Its History and Sanctity

The Mahabharata records the visits of the Yadava of Dwarka under their leader Shri Krishna to Prabhas Patan, but contains no account of the Somnath Temple. On the other hand, the Puranas name the temple "one of the ratnas, or inestimable jewels, for which Sarashtra is celebrated, the other four being the river Gomani, beautiful women, good horses, and truly Dwarka." The founding of the temple shrine may, according to the Gazetteer, be assigned probably to some date during the supremacy of the kings of Valabhipur, the modern Vals, A.D. 480-767. The original temple was almost certainly built of wood, and it was this that Mahmud of Ghazni destroyed, the existing stone remains being those of the subsequent Shiv Temple enriched and embellished by the Amthiwada Kings and finally plundered by Mahmud Begada of Gujarat in the sixteenth century. The Gujar Rulers appear to have been content with destroying the idol and otherwise desecrating the temple. Eventually they appear to have built domes over the mandap and the inner shrine, to have joined the pillars of the latter by means of arches, and to have converted the place into a mosque. Since the 16th century it has not been a place of Hindu worship.

As Burgess, writing in 1881, says: "It (viz. Somnath) was too profitable to the Brahmans, however, not to be soon restored by the Hindu princes under their influence."

The Original Moon Temple.

Ibn Asir, the author of the Tarikh-i-Kamil, who lived A.D. 1160-1232 and whom the Gazetteer describes as "a voluminous and reliable historian" has left a good account of the original Moon Temple. Somnath was, according to the authority, the greatest of all the idols of Hind. Pilgrims by the hundred thousand met at the temple especially at the time of eclipses and believed that the ebb and flow of the tide were the homage paid by the sea to the god.

Everything of the most precious brought to Somnath and the temple was endowed with more than 10,000 villages. Jewels of incalculable value were stored in the temple, and to wash the idol water from the sacred stream of the Ganga was brought every day over a distance of two hundred farsangs (1,200 miles). A thousand Brahmans were on duty every day in the temple, three hundred and fifty singers and dancers performed before the image, and three hundred barbers shaved the pilgrims who intended to pay their devotions at the shrine. Everyone of these servants had a settled allowance. The temple of Somnath was built upon fifty pillars of teakwood covered with lead. The idol which did not appear to be sculptured, stood five cubits out of the ground and had a girth of three cubits. The idol was by itself in a dark chamber lighted by most exquisitely jewelled chandeliers. Near the idol was a chain of gold to which bells were hung weighing 200 mans. The chain was shaken at certain intervals during the night that the bells might rouse fresh parties of worshipping Brahmans. The worth of what was found in the temple exceeded two million of dinars (Rs 1,00,00,000).

South-west of Patan there are many places connected with the story of the great Yadava hero and god Krishna, who on leaving his old home Mathura ruled from Dwarka. Indeed a stone inscription found at Patan and dated 1169 records that Krishna built the wooden Somnath Temple which Mahmud of Ghazni destroyed. The former shrines were, according to this inscription, respectively of gold, built by Soma, and of silver built by Ravana.

Apparently undisturbed by subsequent attacks by the Portuguese and the redoubtable Dekhani pirate Mangaji Angria on neighbouring Veraval, it slumbers on, careless of the fact that it has finally fallen into the hands of a ruler professing the same religion as its original desecrator of six hundred years ago.

were pouring into India. The Emden incident had just occurred and frightened thereby, almost half the population of Bombay had already vacated. There was no knowing as to when the war will end. But the effects of war were already evident. Less and less plant, machinery and material could now be imported into India. There was perhaps well founded apprehension that with the spread of war to a larger area, the entire imports would be stopped, which would be a death knell to those industries which depended for their existence on imported materials. Like everybody else, Phalke's frightened financier thought the same way and refused to make any more investment in the film business, which, to him, was as good as lost. Although, therefore, he agreed to the request of Mrs. Phalke not to dismiss the staff and to close the factory, he stopped the payment of salary and day-to-day

**WAR**



expenses of the studio. Such was the tough and challenging situation which Phalke had to face on his return to India.

## Crisis

It required all the perseverance, all the skill, all the ingenuity of Phalke to persuade Madkarni (or rather, his father-in-law and solicitor, Chitnis, who was the actual financier) to his point of view. With great difficulty the financier agreed to send a confirmatory telegram for despatch of the electrically operated equipment which Phalke had already purchased on payment in London. But the financier was not prepared to sink any more money in the film business, despite several attempts by Phalke in all possible ways. It was only when Phalke convinced the financier that the newly imported machinery cannot be allowed simply to rust that he saw the point.

Phalke:

"I requested my financier to continue

the expenditure for one year. With great reluctance he agreed to half these expenses and that also for a few days only and my loyal employees also agreed to serve the studio on half the salary during the bitter war time."

In course of time the new machinery was received at Nasik and was set up.

The 'Studio' also started functioning although only on half the expenses. But how to produce pictures without working capital?

Phalke:

## worries

"My financier told me categorically that he would not give even half the expenses in future and thus I had to go literally from door to door of rich people for my working capital. In short, all my hopes and enthusiasm received a severe blow while my financier was haunted by the imaginary phantom of war."

This was the most testing period in Phalke's life. Certain people were



undoubtedly convinced about the utility and scope of moving pictures. But there were difficulties in their advancing money.

Phalke:

"Even in this critical period a few rich people had some sympathy for my hard work and were willing to lend me money on the security of the studio. However, my financier was not prepared to risk his investment made in the studio. It was not possible to get any working capital without security, nor was it desirable to dismiss my trained staff. For without my working staff I could never get the capital. Hence, there was no alternative but to incur daily expenses. Old films did not pay and I was not able to make new ones. Such was the insoluble nature of my problem. What could I do in these circumstances? Even the God Brahma (the Creator of the Universe) would find a solution difficult. To add to the difficulties, even the import of raw cinematograph film was restricted due to

war."

In such circumstances, any other man would have been completely broken down - even perished. But not Phalke! His conviction about indigenous 'moving pictures' was intact. His faith about establishing a new industry was unimpaired.

Phalke:

"If my Indian film enterprise had died like this, it would have been a permanent disgrace for the 'Swadeshi' movement in the eyes of the people in London."

Phalke thought that the British people would laugh at Indians if they knew that his pictures - three of which were appreciated in London - could not be produced only for want of working capital in a country which seeks to encourage Indian industries through the 'Swadeshi' movement.



Phalke:

"I had decided to establish this industry in India. I was determined to do my duty even at the cost of my life i.e. to defend this industry even in the absence of any financial support, with the firm conviction that the Indian people would get an occasion to see Indian images on the screen and people abroad would get a true picture of India."

It is most probably during this tentative period - when imported machinery had already arrived, when the studio was run on 50% budget, when supply of imported raw film was severely restricted due to war and when feature films could not be produced for want of working capital - that Phalke appears to have turned his many-splendoured genius on the production of short films by virtue of necessity. It is amazing to see that Phalke should have utilized the camera for such diverse short film productions as comedies, cartoons, topical, documentaries, educational shorts etc., around 1915 - a field which is still not fully utilised. Phalke produced comedies like 'Pitache Panje', 'Soulagna



From a short film

refused to pay even a pie towards the half salaries of my employees. Finally, categorically he declared that under no circumstances would he allow the investment in the studio to be used as security for further loans, irrespective of the consequences, whether the studio was working or he lost all his investment."

The studio was a sizeable security according to standards of those days. As Phalke later stated in an appeal which he made to the public on 'Gudi Padva' day in 1917, an amount of over a lakh of rupees was locked up in the studio, machinery etc. But he could neither make use of it as a security, nor could he abandon the studio and workers for all time.

Troubles never come alone and Phalke, already in a soup of adverse circumstances, had to face calamity after calamity.

Phalke:

**FEAR**

"The very few loyal people I had with me were affected by malaria. My chief photographer was twice on the verge of collapse and my elect. lion died of cholera.



The electric generator fell to pieces.  
My manager needed a surgical operation  
...he was implicated (additionally) by  
the police in a false case."

But the multiple difficulties, instead  
of discouraging Phalke, merely spurred  
him to more definite action. Collecting  
petty funds from various sources, he  
started directing the film "Life of Shriyal".  
But more calamities were evidently in  
store for Phalke.

Phalke:

"No sooner did I start this work, the  
actor playing King Shriyal ran a 103  
temperature ... but he continued to act  
for three or four scenes ... this resulted  
in long illness. The actress playing  
the role of Changuna sprained her leg  
while descending the wooden steps on a  
set. In spite of my firm determination  
these calamities did affect my physical  
body and I had an attack of migraine. I  
could not sleep at night because of  
worry and overstrain."

Once again Mrs. Phalke came to the rescue.

She offered to play the role of Changuna on two conditions - that her name should not be publicised and that Phalke himself should play Shriyal. The child Chilaya was to be played by their eldest son,

**Dhalchandra.**

**Saraswati:**

"Will I not be able to play Changuna? You can even make inanimate matchsticks dance on the screen. I am a human being and you can teach me how to play Changuna."

**Phalke:**

"My wife...who was prepared even to get her face painted for the sake of her husband, for his satisfaction and in order to help him as he was short of artistes. Moreover, she had offered her own ornaments on several critical occasions..."

**Saraswati:**

"Let God give Thee long life and I am happy with the mangalsutra only. I do not desire any other ornament."

The film 'The Life of Shriyal' had to be abandoned for all time for various reasons but such incidents brought into sharp





relief the forces which helped Phalke  
to pursue his ideals relentlessly.

Phalke calls these forces 'stimulants'.

Phalke:

"I am getting doses of such pure stimulants  
as faithful employees who are prepared  
to risk even their lives for me and  
friends & have disinterested love for  
me and a chaste wife from a noble family,  
and of obedient and promising children  
and of the atmosphere of selfless work  
in the factory. It is not at all surprising  
that I am still an undaunted optimist."

These 'stimulants' were mere aids - not  
substitutes for working capital, and the  
war grew from days into months and from  
months into years.

Phalke:

*Life of Kail Chindal has to be given up*  
"I was on the verge of despair. I tried  
all possible means to secure the capital.  
I approached all sorts of people, beginning  
with princely families, state authorities,  
noblemen, managers, merchants, even down to  
ordinary folk, like clerks. Everywhere my  
lack of security was the first stumbling



block and the second was the wartime conditions."

Very much preoccupied with conditions created by war, people around him, including his friends and well wishers, just could not understand Phalke's plans and ideals. Even his appeals to the leaders of the 'swadeshi' movement to give support to film making in India as a national industry, went unheeded, as is the unmitigable lot of a man much ahead of his times. But Phalke could not be deterred, having himself seen and experienced the amazing results of his first three films - not only in India but even abroad. With transparent sincerity and passionate dedication, he continued to apply himself to his work with the attitude of a 'karmayogi' - toiling hard for an ideal without any expectation of reward - and publicised a scheme for collecting funds, which invited loans from one rupee onwards, with proper interest. The response to the scheme was ridiculously cold - just three persons came forward from

the whole of Bombay and Poona!

Phalke then contacted Lokamanya Tilak

*The character was  
with one rupee  
each.*

who had visited his studio at the time

of the 16th Provincial Conference at

Nasik, and who had initiated the

'Swadeshi' movement for helping Indian

industries. **Tilak**, a great visionary

himself, immediately agreed to arrange

*gambling*

for a loan through the 'Paisa Fund'

scheme. But something went wrong somewhere

and the Paisa Fund loan was never

received. Phalke issued another circular

to the public for funds in which he

appealed:

"Do not let this institution die. If some

wealthy people will give even a portion

of the money they want to utilise for

charitable deed in memory of their relatives,

I will also use the income from my

institution for charitable deeds only."

Phalke learned the hard way that he must not

depend on chance or charity to attain his

ideal.



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Meanwhile, things were fast deteriorating  
for Phalke. The financier had already  
stopped payment long back. The liabilities  
were mounting day by day.

Phalke:

"But such is my insane obsession with my  
hopes and ideals for this profession and  
such is my love for my country that even  
though I have no hopes whatsoever of  
getting any capital, I keep on accumulating  
quarterly compound interest. The curious  
thing is that my employees are equally  
obsessed with the same ideals."

But obsession with ideals was one thing  
and facing the realities was another.

Phalke had to do something for his own  
subsistence as well as that of his  
employees - or whatever was left of them.  
Throughout 1916 Phalke was travelling from  
place to place in quest of capital and at  
the same time giving shows of his pictures,  
so that on that income he and his employees  
could sustain.

Phalke:

"I tried to get financial help from the chiefs

*travelling*

*all ways  
travelling with  
the film  
Train*

